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ABSTRACT

The eight articles in this bulletin suggest methods of introducing classical literature into the English curriculum. Article titles are: "Ideas for Teaching Classical Mythology"; "What Novels Should High School Students Read?"; "Enlivening the Classics for Live Students"; "Poetry in Performance: The Value of Song and Oral Interpretation in Teaching Literature"; "Shakespeare Today: Teaching, Television, and Theatre"; "'Beowulf' in Wyoming: An Approach to Teaching the Epic"; "Social Criticism as Theme: A Strategy for Teaching 'Hard Times' and 'Great Expectations'"; and "A Curriculum That Includes Classics." (AEA)

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ILLINOIS ENGLISH BULLETIN

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Ideas for Teaching Classical Mythology

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Why teach classical mythology? The reasons are numerous. They range from the fact that classical stories reflect universal values to the fact that they just simply make life more interesting. But the most compelling reason is that they are first-rate adventure stories, exciting tales of how the world began, what the underworld looks like, how man tries to fly, how he conquers all kinds of gruesome monsters. Adolescents need such an outlet for their imaginations and their expanding minds, which are forever asking questions. Therefore, as a help to any teacher who might want to add such a course to the English curriculum, here are some suggestions. These might help bring classical mythology into the range of *all* students, not just the gifted or the college-bound.

Organization of the Course

The modern student needs some framework onto which he can attach the array of strange mythological names and places. A thematic course provides such a framework. A convenient collection of ancient and post-classical stories arranged by themes is provided by three anthologies published by Harcourt Brace Jovanovich as part of their extended series called *Literature: Uses of the Imagination*. The three volumes, edited by W. T. Jewkes, are entitled *Man the Myth-Maker, The Perilous Journey,* and *Man the Voyager*. They present mythology as a form of literature which provides mankind with an imaginative version of the entire human situation.

Man the Myth-Maker contains stories having to do with the beginnings of imagination: the creation of the world and of man, man's loss of innocence as he leaves the Golden Age, and metamorphoses. *The Perilous Journey* is about heroes and why they undertake their quests: to regain their rightful kingdom (Perseus, Cadmus); to extend the powers of man (Orpheus, Daedalus,

Asclepius); to do what must be done (Heracles, Antigone); to use their might for right (Theseus); and, ultimately, to find out who they are (Oedipus). There also is a section on "perverted" quests, like that of Jason. *Man the Voyager* covers the Homeric epics, especially *The Odyssey*, in these stages: Breaking Up, Drifting Out, Going Down, Getting Back, A Man in Action, and A House in Order.

The primary advantage of these anthologies is that they include, besides the Greek and Roman myths, ample comparative material from other countries and ages. Prometheus is compared with a Chinese dragon-queen, Phaethon with a modern Southern boy, Perseus with a black African, Orpheus with a Finnish hero, Daedalus with Georgia slaves, Oedipus with a Persian peasant, and Deucalion and Pyrrha with a Bob Dylan hero. Hero-patterns become human-patterns as we see that all of us must go through all the stages which ancient man interpreted so clearly: creation, growing up, setting forth, a quest, enemies, helpers, problems, a triumph, then another problem, etc. If more classical material is needed, Edith Hamilton's *Mythology* (New American Library) is a clear and readable account.

Motivation

The modern student, brought up on television entertainment, also needs motivational activities. Audiovisual materials are an obvious answer, especially if the yearly survey of audiovisual materials published in *The Classical World* is consulted. This lists not only the usual films, filmstrips, etc., but also models, jewelry, games, puzzles, and buttons. One's own collection of slides might provide a "multi-sensory" experience if used along with music and readings. If a teacher does not have slides, they might be assembled from a summer spent at the American School of Classical Studies at Athens, the American Academy in Rome, or the Virgilian Society in Cumae, Etruria, Rome, or Britain. (For details see "Summer Study," *The Classical Outlook*, April 1977, pp. 85-86.)

Another way to motivate is through the "Inquiry Method." Before the class reads a book or story, select an exciting, meaty, passage — the dialogue between Odysseus and Achilles in Book IX of *The Iliad*, for instance, when Achilles refuses, once again, to fight for the Greeks. Mimeograph this passage, hand it out, and arrange the class in groups of three. Ask them to decide tentatively on the general themes, the forces at work, the conflict, and what the author seems to be discussing. In this way the curiosity of stu-

dents is aroused and, in fact, their decisions (or questions) can be incorporated into a "homemade" study guide.

Role playing and improvisational drama serve well as motivators, pace-changers, and involvers. In order for the class to understand why myths were created, assign a few members to play the parts of cavemen and cavewomen as they are confronted with everyday phenomena: a bad hunting season, poor crops, accidents at sea, death, birth, fire, thunder, the sun and moon, seasons, war, music, a loaf of bread. How would they react to these phenomena? For a play like *Antigone*, choose a few key scenes and give selected students the basic conflict and character sketches of modern people similar to the key characters. The actors should act the way they think they would behave if they were these characters in that situation. Afterwards, the audience and actors can discuss their reactions to the characters and the emotions aroused by the situations. For *Antigone*, for example, here is a possible situation: In wartime local police refuse to let a girl accept the body of her brother who has been killed while giving secrets to the enemy. Scenes can be contrived between the girl and the police, between the police chief and his own son (who happens to be the girl's fiancé), and between the police chief and the local priest.

Anticipation guides are meant to help students set their purposes, to make them aware of their objectives when they read a selection. Anticipators, for instance, might help students make judgments from their own experience about father-son relationships, or help them look at life in ancient times. Here is an example of such a guide:

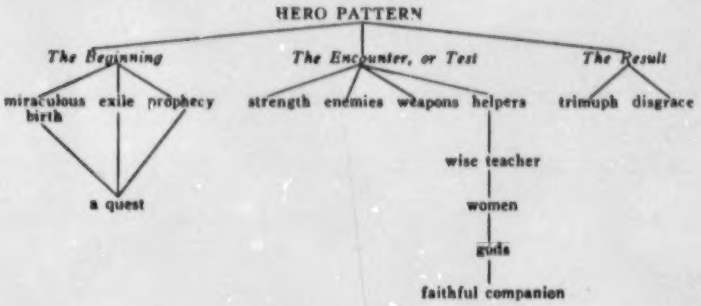
ANTICIPATOR: "PHAETHON" *Directions:* Before you read the story of Phaethon, check on this sheet under the "I" the statements you agree with. After you read the story, check the statements the myth agrees with.

"I"	"Myth"	
____	_____	1. You should always obey your father.
____	_____	2. It is very important to know who your parents are.
____	_____	3. Gods are omnipotent; that is, they can do anything.
____	_____	4. When your friends make fun of you, you should listen to them.
____	_____	5. Parents should always keep their promises to their children.
____	_____	6. Boys want to be what their fathers are.

____ _____ 7. Horses know well if they have a strong master.

____ _____ 8. The sun is somehow guided to rise and set each day.

A final way of motivating, as well as setting purposes for reading, is by means of a "Structured Overview." In this case you select the key words you think the students need to know from a unit or a selection. Arrange and rearrange the words until you have a diagram showing the relationships among the words and thus the ideas. Put this arrangement on an overhead transparency or a ditto, explain the arrangement, and have the students contribute as much as they can. For instance, the basic pattern for a hero might look like this:



A[illegible] Involvement

A course such as classical mythology lends itself to a wide range of creative projects: original myths, drawings, maps, charts, musical compositions, sculpture, drama. If the class can't write an original play, the Resource Center of the American Classical League at Miami University in Oxford, Ohio, has several plays available.

Comparisons bring the ancient world into today's world. Compare ancient hero stories to modern TV programs or comic strips — the patterns are often similar. Ads can be scanned for mythic devices such as the *deus ex machina* solution (Ajax knight, Mr. Clean, Jolly Green Giant); for metamorphoses (deodorants, soaps, perfumes); and for hero endorsements. (For more ideas see Jeffrey Schrank, "Mythology Today," *Media and Methods*, April 1973, pp. 22-40.) Ads are also useful for collages showing how the gods and the idea of a Golden Age are still alive today. Finally, there are many comparisons to be made between ancient stories

and modern literature: *The Oresteia* and *Mourning Becomes Electra* (O'Neill), *The Family Reunion* (Eliot), and *The Flies* (Sartre); Sophocles' Oedipus plays and *The Infernal Machine* (Cocteau), *J.B.* (MacLeish), *The Elder Statesman* (Eliot) and *Antigone* (Anouilh); *Hippolytus* and *Phaedra* (Racine) and *Desire Under the Elms* (O'Neill). For sheer fun, Aristophanes compares well with the Marx Brothers or the Three Stooges. For other ideas, Ron Smith's *A Guide to Post-Classical Works of Art, Literature, and Music Based on Myths of the Greeks and Romans*, available from the National Council of Teachers of English, Urbana, Illinois, is very comprehensive.

The limit on projects is bounded only by the imaginations of both instructor and students. I have successfully used a collection of stamps on mythological subjects. These stamps were assembled inexpensively from a used-stamp dealer in Greece, a country which not only issues lovely stamps but is also proud of its long past. Subjects range from the twelve labors of Heracles, to various gods, the creation of the world, ancient cities, Homer, tragic drama, the gold from Mycenae, and Heinrich Schliemann. If each stamp is mounted on a 4" by 5" card, labeled, and covered with plastic for protection, the cards can be passed out at random. Assignment: Tell the *complete* story behind the stamp. Another possibility is to hand out state maps (provided free by state Tourist Offices or Chambers of Commerce) and ask the students to find and explain (completely) as many classical names as possible. Some states are veritable gold mines: New York has 61 place names of Greek origin; Ohio, 56; Pennsylvania, 41; Illinois, 34; Texas, 33; Michigan, 32; Kentucky, 28; Missouri, 27; Indiana, 22; California and Kansas, 21. (See Helen A. and John N. Sfondouris, "Hellas in the U.S.A.," *The Classical Outlook*, February 1973, pp. 61-62, for more information.) Troy is the most popular name, followed by Arcadia, Athens, Eureka, Paris, Alexander, Sparta, Homer, Phoenix — all fine subjects for reports.

Reinforcement Activities

For the most part, our culture is regrettably unfamiliar with the classical stories which were the basic education of our Founding Fathers. High school students are apt, therefore, to be confused at first by the strange names and places. Ample reinforcement is needed. We all know about the usual kinds of exercises: true-false, multiple choice, fill in the blank, matching, short definitions, filling in a family tree. But there are more imaginative kinds of worksheets, too, offering a welcome change of pace and plenty of involvement.

One type of activity which can bring a bit of "magic" into a mythology course is magic squares. This is basically a type of matching activity, wherein the right number must be put in the right letter box. If the answers are correct, they will form a "magic square." Thus the exercise is self-correcting. Here is an example based on the stories of Perseus and Cadmus:

Directions: Select from the answer column at the right the word which best defines each of the words at the left. Put the number of the word in the proper space in the magic square answer box. If your answers are correct, they will form a magic square: the total of numbers will be the same in each row across and down to form a magic number.

A. Danae
B. Dictys
C. Polydectes
D. Medusa
E. Athena
F. Andromeda
G. Heracles
H. Europa
I. Zeus
J. the serpent's teeth
K. Thebes
L. white heifer
M. Aegean
N. Acrisius
O. Argos
P. Graeae

1. The goddess of the moon
2. The mother of Perseus
3. Cadmus must follow this in order to find where to start his city
4. The kingdom of Perseus
5. The maiden whom Perseus saves and then marries
6. The city Cadmus founded
7. A fisherman from the island of Seriphos
8. This goddess helps both Perseus and Cadmus
9. The Gorgons' sisters who had only one eye and one tooth among them
10. The grandfather of Perseus who was killed by his grandson
11. The great-grandson of Perseus
12. The only one of the snake-haired Gorgons who was human
13. The god to whom Cadmus makes his vow that he will find Europa
14. The king of Thebes
15. The sister of Cadmus who is taken away by a bull
16. The name of the sea around which Cadmus sailed as he searched for his sister
17. Cadmus must plant these in order to get men for his city
18. King of Seriphos

A	B	C	D
E	F	G	H
I	J	K	L
M	N	O	P

The Magic Number is _____.

This exercise can be used not only for vocabulary or identifying characters but also for more involved skills such as cause and effect, where the cause in one column is matched with the effect in the other column. Try that, for instance, with the life of Heracles. The following chart gives eight possible number combinations (taken from Richard T. Vacca, "Reading Reinforcement through Magic Squares," *Journal of Reading*, May 1975, pp. 587-590).

7	3	5
2	4	9
6	8	1

0* 15**

10	8	6
2	9	13
12	7	5

4* 24**

7	11	8
10	12	4
9	3	14

5* 26**

9	2	7
4	6	8
5	10	3

1* 18**

9	7	5
1	8	12
11	6	4

3* 21**

16	2	3	13
5	11	10	8
9	7	6	12
4	14	15	1

0* 34**

19	2	15	23	6
25	8	16	4	12
1	14	22	10	18
7	20	3	11	24
13	21	9	17	5

0* 65**

2	7	18	12
8	5	11	15
13	17	6	3
16	10	4	9

2* 39**

* foils needed in answer column ** magic number

Word puzzles are another type of exercise secondary students enjoy. You can make your own crossword or word-find puzzles. Or, better yet, give this as an assignment so the students make their own puzzles to exchange with one another. The Resource Center of the American Classical League has available a set of fourteen very challenging mythology crossword puzzles. In addition, there are other kinds of puzzles. You can scramble words, for instance, and arrange them so that a circled letter in each word forms a key thought, scrambled itself or not. Or for "fill in the blanks" the beginning letters of each blank can be arranged to form another key thought. Fill-in-the-blank answers can also be arranged horizontally so that one vertical line gives a key thought. A "coded message" becomes more complicated. In this case, each clue reads something like this: "If Theseus was born in Troizen, Y = S; if he was born in Tiryns, Y = B." Each letter in the "coded message" is then changed in terms of the answers to the clues; if all the clues are answered correctly, a key thought (in the case of Theseus, perhaps "Savior of Athens") can again be emphasized.

Certainly study guides will be used for a number of stories. Be sure the guide contains questions on three levels: the literal (what the story says), the interpretive (what the story means), and the applied (how the story fits into our own lives). Furthermore, literal questions should include questions on main idea, details, vocabulary, and, perhaps, sequence of events. A simplified exercise recognizing different levels of interpretation simply lists statements, and students are to mark them "I" for an inference and "D" for a direct statement.

A sense of humor can be put to work matching Olympians with modern jobs. Who, for example, would service furnaces, run a computer-dating service, issue licenses during hunting season, or sell sun-lamps and encyclopedias? Statements from mythological characters can also be fun. In this case students either write down the name of the character who would be most likely to have made the statement, or they can match the person speaking and the person spoken to (or a closely associated character) to the statement. Who might say "Please pass the eyeball" (the Graiae), or "Look, Dad, no wings" (Icarus), or "Wow, does this place smell" (Heracles), or "This stew will make you feel young again" (Medea)? Students themselves are good at using their own senses of humor and imaginations to create these kinds of exercises.

Before tests, before vacations, on a particularly gloomy Monday, or on the final day of the term, games can be played. Many of these

can be home-made, by either teacher or students. "Bingo," "Fish," and "Rummy" are particularly adaptable to any story. Again, the American Classical League Resource Center has several games available. Prizes might be a replica of a coin with a god's head on it, or perhaps a button from Classical Graphics (1248 Breton Road SE, East Grand Rapids, Michigan 49506). The latter will put any pithy saying on a button (or sticker), and has some already made: "Boreas is a wind bag," "Ceres tells corny jokes," "Dionysus is a wino," "Athena came out ahead," "Atlas is too stoned to care"!

Classical mythology can live with the times. It can challenge the wits, imaginations, and souls of today's adolescents. It can take them back to their original roots. It can also offer an exciting alternative to the usual literature (or non-literature) course offered to the general student. Try it, they just might like it.

What Novels Should High School Students Read?

DENNIS G. KELLY
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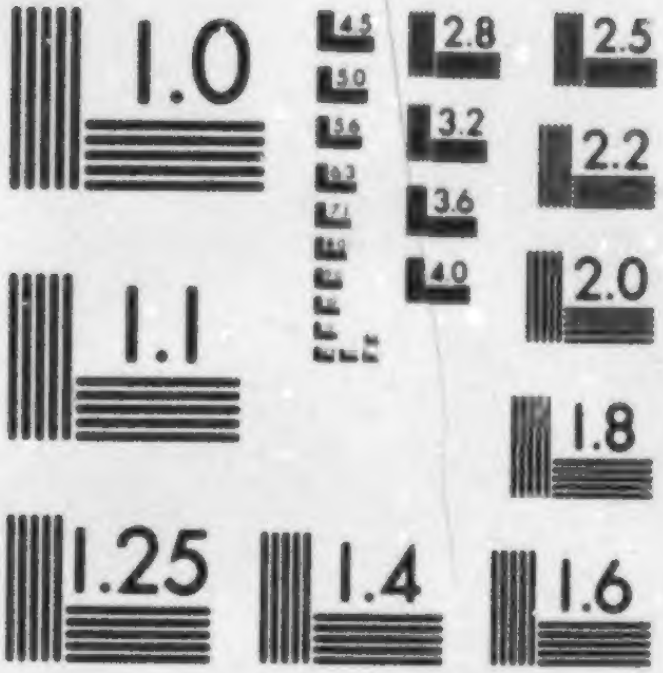
What novels should high school seniors read to prepare for college literature courses? Our interest in answering this question was more than academic. We were attempting at Homewood-Flossmoor High School to develop a reading list for a new semester course — *College Prep Novels*. We found ourselves resorting to three time-honored criteria:

(1) Teach what you were taught.
(2) Select works that you will enjoy teaching.
(3) Select novels you think will be of interest to students.

A source we failed to consider was the university itself. What novels are universities currently teaching in their introductory literature courses? What advice could they give us about choosing novels? We made up a list of twenty-five universities in the midwest that our students might typically attend and sent their English Department chairpersons a questionnaire asking them the following questions:



MICROCOPY RESOLUTION T. , CHART
NATIONAL BUREAU OF STA DARDS-1963-A

(1) What novelists would typically be taught in your introductory literature course(s)?
(2) What novels would you recommend high school seniors read?

Although there was a mixture of responses from the twenty-two schools returning the questionnaire, several noticeable patterns emerged:

(1) There is still a heavy emphasis on traditional works by American authors at the college level. Over one-half of the authors recommended were American.
(2) Very few European or Eastern writers were included. The only third world representative was Achebe's *Things Fall Apart*.
(3) There was a split opinion on whether to include the works of Melville and Faulkner. About half of the respondents recommended these two authors. At least six of the remaining department chairpersons cautioned against including authors too complex for high school students to understand, Melville and Faulkner being the main examples.
(4) Very few contemporary classics made the list. All but a small handful of recommended works (*A Separate Peace, Things Fall Apart, Lord of the Flies, Catcher in the Rye, Slaughterhouse-Five*) were published before the second world war. A sizeable number of the recommended novels were written in the 19th century.

The novels listed below are in rank order according to the number of times they were recommended. The number in parentheses after the title of each novel is the number of times it was recommended. A novel had to be mentioned at least four times to be included on the list.

1. Charles Dickens, *Great Expectations* (15)
2. Mark Twain, *Adventures of Huckleberry Finn* (14)
3. F. Scott Fitzgerald, *The Great Gatsby* (14)
4. Ernest Hemingway, *A Farewell to Arms* (13)
5. Nathaniel Hawthorne, *The Scarlet Letter* (13)
6. William Faulkner, *The Sound and the Fury* (12)
7. Herman Melville, *Moby Dick* (12)
8. Fyodor Dostoyevsky, *Crime and Punishment* (11)
9. Joseph Conrad, *Heart of Darkness* (10)
10. John Steinbeck, *Grapes of Wrath* (10)
11. Stephen Crane, *Red Badge of Courage* (10)

12. James Joyce, *Portrait of an Artist as a Young Man* (8)
13. Emily Bronte, *Wuthering Heights* (7)
14. Thomas Hardy, *Return of the Native* (7)
15. Gustave Flaubert, *Madame Bovary* (6)
16. J. D. Salinger, *Catcher in the Rye* (5)
17. Ralph Ellison, *The Invisible Man* (4)
18. Sinclair Lewis, *Main Street* (4)
19. Jane Austen, *Pride and Prejudice* (4)
20. William Golding, *Lord of the Flies* (4)
21. Robert Penn Warren, *All the King's Men* (4)
22. Kurt Vonnegut, *Slaughterhouse-Five* (4)
23. Chinua Achebe, *Things Fall Apart* (4)
24. John Knowles, *A Separate Peace* (4)
25. Sherwood Anderson, *Winesburg, Ohio* (4)

Enlivening the Classics For Live Students

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No book is a classic until it becomes a classic for someone. While the academic world may regard the plays of Sophocles or Shakespeare, the novels of Hawthorne or Melville, and the poetry of *Beowulf* or of the *Lyrical Ballads* to be among the classics of literature, these works do not become so for any individual reader until that reader has developed an enthusiasm for and appreciation of them. Many high school students do not like what their teachers generally regard to be classics; in fact, I have long suspected that many teachers at any level one might point to do not really like all of the classics which they annually tout in their classes, but, rather, are adhering to partyline loyalties in promoting these august works.

If kids are to be led to classics, they need to have certain enthusiasms develop within themselves. They need to approach classics with a sense of really wanting to read them, with a sense of urgency for what they are doing. Indeed, schools would be better places generally and would provide much better atmospheres for learning if a greater sense of urgency accompanied most learning endeavors. Enthusiasm on the parts of teachers can promote this

sense of urgency if it is used in combination with a good understanding of human psychology.

This paper will suggest three means of enticing students into reading classical literature, one means directed to slow youngsters at the junior high school or middle school level and two means directed to average and above-average students at the senior high school level. I have used these means of approaching the classics with encouraging success.

Backing into a Classic

The eighth grade students with whom I was dealing were in summer school. They had failed English and had to take the five-week summer course or repeat an entire year. They were pretty well motivated toward passing the course, although not at all well motivated to school in general or to English in particular. I was teaching them for a week because their regular teacher, one of my interns, was ill.

The book with which we were dealing was *Shane*. The Jack Schaefer novel was good summer fare; it was short and had plenty of action. It also lent itself to the teaching of some literary elements which students must eventually come to recognize if they are to have anything approaching a mature appreciation of literature. The book is heroic in many of the same ways that the *Iliad* or the *Odyssey* or *Beowulf* are heroic. The hero comes from obscure beginnings, engages in tests of strength, overcomes evil forces, and departs after the heroic task has been accomplished. Heroic literature through the ages has been so constituted.

My eighth graders liked *Shane*. They talked about it volubly. I asked them what they particularly liked about the story. They unanimously seemed to like the action, particularly the fight scenes. I was willing to allow that the fight scenes were pretty exciting, and also called their attention to the first and most subtle fight scene, the one in which Shane and Joe Starrett attack and ultimately conquer the stump. I got the students to discuss and identify the artistic purposes of this scene. After we were well along in the discussion, I said, "Let me read you some fight scenes from a book I was reading last night. There are three of them. One of them [Breca's swim] is just about like the scene with the stump. The other two are more like the fights with Fletcher and Fletcher's men." I pulled out my copy of the David Wright translation of *Beowulf*, a Penguin book, appropriately covered in plain brown paper, and read, besides the Breca passage, Beowulf's fight with Grendel and his fight with Grendel's dam. The kids were on the

edges of their seats as I read of arms being pulled out of their sockets, of the ocean roiling up with the acrid blood of the monster and eating away the blade of the sword.

"What's that book?" someone asked.

"Oh, it's an old book," I retorted. "It was written over a thousand years ago, and years and years before anyone wrote it down it was a long tale that people used to tell. It's called *Beowulf*."

Predictably, someone right on cue asked, "Kin we read it?"

"No," I responded to the tousle-haired fourteen-year-old, "you're not mature enough! This book is for older students."

"Whadya mean we're not mature enough?" came the chorus.

"Just what I said," I told them, chin jutting out. "This is for college students mostly." Being the poseur that teachers have to be, I had made sure that the librarian had a set of this edition of *Beowulf* loaded on a cart and ready to go the minute I brought the students around to begging for it.

"C'mon," they wheedled. "Let us try it."

"I doubt they even have it in the school library," I lied.

"If they do, kin we read it?"

"Well, I don't know. The only way I could let you read it is if you can promise to read it in two days, so we can be done with it and have a day to review *Shane* before Ms. P_____ gets back."

And so twenty-three students who didn't like English very much were backed into reading *Beowulf*. I would *never* attempt to teach *Beowulf* to eighth graders unless I backed them into it. The frontal attack would clearly fail in such a situation. Yet *Beowulf* is perfect for eighth graders. It was, after all, originally designed for a quite unsophisticated audience. It has action. It is easy to follow. It can and should be read quickly; the wandering gleemen who early presented it to people in the main halls of feudal keeps were thought to have presented the 3,184 lines of the poem in three successive recitations over a three-night time span.

In a situation like this, *Beowulf* should not be analyzed; rather, it should be enjoyed. It *can* quite productively be compared to a modern heoric work like *Shane*, but comparison is not the same as analysis. Teachers who know very much about *Beowulf* should try to suppress what they know if they are dealing with the work in a situation like this. The envelope patterns, the internal rhyme scheme, the Scandinavian antecedents, with all of which students in an Old English literature course at the college or university level have likely been Klaebered (forgive the pun, dear reader), must be mothballed if eighth graders are to leap back a millennium to read a work which was vital and exciting to the common people who

were exposed to it in its day. Such an approach can make the distant past a little more real to youngsters, some of whom likely think that World War II took place in the Dark Ages and that the Wright Brothers' flight at Kitty Hawk and the birth of Jesus were approximately simultaneous events

Kids who whiz through *Beowulf* with pleasure may respond to the gentle shove toward Tolkien which I felt compelled to give these students after we had finished our two-day readathon and discussion. At this stage of a relatively slow student's reading development, I am more concerned with helping him or her to delight in literature than to read it analytically or, indeed, critically. This is not to suggest that students should never engage in literary analysis or that they should be discouraged from engaging in it at this stage — if it comes up naturally in talking about a book which they are reading.

The Case Against Reading in Bits and Pieces

It is a practice in most secondary school English classes still to dole out small portions of long pieces of literature so that students proceed at the rate of a couple of chapters or, in the case of drama, a couple of acts a day. It has always seemed to me that when teachers do this, they are implying to students that reading is an arduous task and that doing too much of it at once is definitely to be discouraged.

I understand the logistical problems which face teachers and I know that students have many demands on them from subjects other than English. Nevertheless, I have found some ways to encourage close and concentrated reading of full length works without imposing any real threat upon students. I shall illustrate how I have achieved this end in two specific situations, either of which is adaptable to works other than the two mentioned, Scott's *Ivanhoe* and Shakespeare's *Hamlet*.

Making a Comic Book

My first stint of student teaching required me to teach a tenth grade average class of non-college-bound students for something in the neighborhood of two months. My supervising teacher, then nearing the end of her career, had always been hospitable to student teachers, and she worked diligently to assure their having a good experience. I was fortunate to be able to work with her.

As was my supervising teacher's custom, she had saved *Ivanhoe* for the student teacher. She did this because the book could be portioned out in small, approximately equal doses, the sum of

which would fill the length of time the student teacher was on the scene, leaving a total of three days for testing. Being fond of the lady in question, I tried to go along with her well tried method; but after three days of working with these average tenth graders, I realized that I could do little but kill any small enthusiasm they might have for literature if I proceeded along these lines. I discussed the problem with Miss (Ms. had not yet entered the vocabulary) M. who, being a reasonable person, agreed nervously to let me try a scheme which I proposed to her. I could tell that she had little faith in the scheme, but at least she did not forbid it.

So, with Miss M.'s blessing, I went into class on the fourth day of my internship and told the students what they already knew: There is a comic book version of *Ivanhoe*. I held my copy up for them to see. Some glanced about nervously, suspecting a trap. Others tittered. A couple of them blushed. I told them that while I could not require them to do so, I would appreciate their buying copies of the comic book so that we could start to use it in class the next day. I also said that we could probably finish it in a day or two and go on to something else, having, after all, read *Ivanhoe*.

Few had to run out to buy copies. For most of them a copy was no farther away than their lockers. So, the next day, we began to read aloud. The first four chapters of our longer text, which had taken us four days, was incorporated in a single frame, one picture with a little dialogue. "Isn't that wonderful," I asked. "Thirty-eight pages reduced to one frame!"

"But," one dutiful youngster pointed out, "look how much they left out."

"All I can see that they left out is a lot of boring description," I responded.

Since kids seldom agree with teachers, these students actually began to leap to the defense of the thick blue book which I had just eschewed. Finally, after considerable controversy, I put my hands on my hips and said, "To hear you people talk anyone would think you could produce a better comic book than the professionals have produced." And at that point, nearly everyone in the class assured me that they could.

On Monday, I let them show me that they could. I brought in rolls of butcher paper and all kinds of paints. It took us three weeks to produce our own *Ivanhoe* comic book, and in the course of producing it, every kid in the class read the extended version without my ever having to assign a page to them. They had a job to do and I gave them leave to do it. They apportioned the work among themselves. They read fiendishly and they had literary dis-

cussions which at times became much more sophisticated than average tenth graders are supposed to be capable of handling.

When the book was done, we invited other classes in the school to come to our room and have it presented to them, frame by frame, by the twenty-seven proud kids who had produced their own comic book version of a classic.

Can You Help Me Understand Some Puzzling Things in *Hamlet*?

Hamlet often caps the climax of students' Shakespearean endeavors in secondary school. My twelfth grade college-bound students had been exposed to the usual Shakespearean fare. Most of them had read *Romeo and Juliet*, *Julius Caesar*, and *Macbeth*. They had read *West Side Story* to see how Shakespeare seemed in modern situations and trappings. They had dressed up in sheets to do the Trial Scene from *Julius Caesar*, which many of them found a rather futile enterprise. They had compared Olivier's reading of "Tomorrow and tomorrow and tomorrow" with Barrymore's and Evans'. I was not sure how to present *Hamlet* to them in such a way that they would not merely read the play, an act every two days, but in such a way that they would explore the play, probe into it excitedly, deal analytically with Shakespeare's careful and calculated complexity.

Fortunately, I had just read Richard Flatter's *Hamlet's Father* (New Haven: Yale University Press, 1949), a controversial and provocative book which posed a number of interesting questions that I felt my students could deal with most productively. So I approached my class by saying, "You have dealt with Shakespeare's dramas in a number of more or less conventional ways through the years. Now you are advanced enough to be able to deal with this last Shakespearean play of your high school careers from a problem-solving approach, I think. I need help. Several things about *Hamlet* have always puzzled me, and I want to pick your collective brains to see whether we can clear up my puzzlement.

"These are the questions we are going to deal with. The answers to them are probably available within the play if we do a really close reading of it."

1. Was young Hamlet really mad? If not, why, when he plunged his sword into the arras, did he cry, "Is it the King?" After all, he had just seen the king at prayer outside his mother's bedchamber. After Hamlet entered the bedchamber, no one could have entered unbeknownst to him. Only minutes had elapsed. If he was not deranged, how could he have asked whether the King was behind the arras?

2. Did Ophelia commit suicide? A great deal suggests that she did; but if, indeed, she did, how then, in that society at that time could she have received the Christian burial which she was indeed accorded?
3. Was Gertrude, the Queen, involved in the murder of her first husband, King Hamlet? She did marry Claudius very soon following her husband's death, after all. And Hamlet accuses her of complicity when, in response to her calling young Hamlet's killing of Polonius "a rash and bloody deed," he retorts,

   A bloody deed, almost as bad, good mother,
   As kill a king, and marry with his brother.

   Gertrude's response is, "As kill a king?" (Flatter points out that the question mark in the folio edition becomes a period in Quarto 2. He also notes that at that time the question mark was often used where today an exclamation point would be found [Flatter, pp. 28-29]. Therefore, the impact of Gertrude's comment is subject to a variety of interpretations. The period or the question mark as exclamation would point to possible complicity. The question mark as a genuine question would suggest that Gertrude is honestly shocked by her son's bald-faced accusation.)
4. A dumb show precedes the famed Mousetrap. Each scene is identical in substance except that the Mousetrap has words to it. There can be little question about what is taking place. A recumbent figure, clearly a king because he is wearing a crown, is approached and has something poured into his ear. He promptly dies. Both scenes point an accusing finger at King Claudius who, with Hamlet's mother, Gertrude, and the rest of the court, presumably sees both plays. In the second play, the Mousetrap, Claudius rises up calling for light. But would not the shock of the situation have been greater during the dumb show than after it? Should Claudius not have risen up while *it* was going on? (Flatter deals extensively with this situation on pp. 40-59. His explanation is that in the Globe and other Elizabethan theatres, some scenes were performed on the main stage and others on the balcony above the main stage. He speculates that the dumb show took place on the balcony while King Claudius and his court sat talking among themselves on the main stage, oblivious of what was going on above them. Shakespeare, as he often did, was giving the audience the wink and was communicating to it very effectively that all eyes should be on Claudius during

the Mousetrap rather than on the show itself. Therefore, when the Mousetrap is played out, the King *is* seeing it for the first time.)

Given these four basic puzzles to work on, students tend to read *Hamlet* with a sense of mission and zeal that often is lacking from the reading endeavors of high school seniors. Finding answers becomes a challenge, and in the course of doing so, they may learn quite a bit about Shakespeare's dramatic techniques, about the uses to which Elizabethan stages were put, about how the conventions of punctuation have changed through the ages, and about all manner of literary information which, taught in isolation, would be very boring to them, to say nothing of meaningless.

Classics Are Good Stories

It is important to remember always that most classical literature has been considered classical because it has remained interesting and searching through the years. It has spoken to the human condition directly and well. If students do not like classics, it usually is not because the stories are not good. The struggle with antiquated language may be a major stumbling block and either a good, easily understandable translation of such works as *Beowulf* or *The Canterbury Tales* should be obtained or students should receive instruction in how to read a text which is written in an English somewhat different from what they are used to hearing and reading. Once the obstacle of language has been dealt with, teachers must then sow the seeds of excitement which will lead students into their reading with a clear purpose.

Poetry In Performance: The Value of Song and Oral Interpretation In Teaching Literature

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Brigid, my eight-year-old daughter, sings quietly to herself as she plays. "Da-da-*da*, da-da-*da*, da-da-da-da-*da*." I hope she keeps it up as she grows older. Most kids seem to lose the ability to enjoy their own nonsense rhythms some time during their elementary

school years. That's one reason why teaching literature to teenagers can be a deadly experience for all concerned.

Each year I take my guitar to some elementary classrooms in Danville and play folk songs. Lately I've read some poems as well, because I think children should make the connections between song — which they enjoy — and literature, which they often come to despise.

Here are some practical tactics I have used in literature classes to reconnect the links among song, poetry, and performance.

Song and Poetry

It is no revolutionary breakthrough to emphasize the musical quality of poetry. Historians of literature tell us that *Beowulf* was recited to the poet's semi-literate audience with musical accompaniment. Shakespeare's plays are full of songs. John Donne's early works are called *Songs and Sonnets*. Music has inspired many (most? all?) poets, who proceed to capture lyrical rhythms on paper.

For us, as teachers of literature, these facts provide an important opportunity. Our teenage students might not be voracious readers, but with a few exceptions they are voracious listeners. In the sixties the young listened to Joan Baez, Bob Dylan, the Beatles, the Stones. We might lament the current state of AM radio music, but many of our students go beyond it — to FM, records and tapes, and live performances. Still, quality is uneven. I have yet to learn to appreciate Kiss, for example. Other pop artists, however, redeem the lot. Jackson Browne, Warren Zevon, Janis Ian, Steve Goodman, Gil Scott-Heron, Joan Armatrading, Randy Newman, and Paul Simon are some of my favorite writers. Tapes of their songs, accompanied by texts of the words, provide lively and rewarding class discussions. The sixties artists are also still useful — for nostalgia as well as literary merit.

Once the ice is broken, another step is to show the heritage these writers have at their disposal. The ballad "Lord Randall" has the same structure Bob Dylan used in "A Hard Rain's a Gonna Fall." Langston Hughes' knowledge of the blues tradition helped him write the poem "Backlash Blues," recorded in a blues-jazz style by Nina Simone. Judy Collins recorded Will Holt's musical rendering of William Butler Yeats' "The Song of Wandering Aengus." The most hardened poetry-hater can be moved by this transition. The next step is appreciation of poems as such. It's not inevitable, but the chances are improved.

Oral Interpretation and Poetry

Just as students today are more attuned to music than to the written page, so also are they more captivated by live performance than by quiet reading or even recitation. Teachers cannot always provide such experiences, but a certain amount of effort can yield more than satisfactory results. The colleges and universities of a state such as Illinois have many talented writers who would be more than willing to present their works to classes. I have been able to use "real live poets" such as Bob Randolph of Carbondale and Kay Murphy of Urbana, both of whom impress students with their works. Just as important, they give students valuable perspectives on the creative process.

The Illinois Humanities Council provides money for arts projects. If budgets allow, top-flight professional authors are available. Gwendolyn Brooks' appearance in Danville several years ago was a literary high-point for students, teachers, and the community.

In addition to personal appearances by writers, however, an easily overlooked teaching tool accessible to virtually any school is oral interpretation of the works of writers by "amateur" performers. Two speech and composition teachers at Danville Junior College, Barbara Stover and Ilva Walker, have been bringing literature to classrooms at all educational levels for years. Their presentations to my poetry classes, on the theme of love and marriage, not only succeed as readers' theater, but also stimulate students to engage in the more conventional methods of studying poetry because they become believers in the humor, power, and beauty of poetic utterance.

Another advantage in the readers' theater approach is that students see human beings caught up in the life of the past as well as the present, learning from the words of the dead about the joys and sorrows of the living. From Marlowe to Ogden Nash, from Suckling to Corso, the connections and ironies of life come alive for students. The value of literature for living complements the aesthetic experience in ways often lost on the printed page, especially in our day of electronic media dominance.

The drama explicit or implicit in virtually all poetry comes through with the use of alternating voices. Literal shifts for different speakers are often helpful, but not necessary. The interpretation by the reader adds a new dimension to the work: men reading women's parts, women reading men's parts, the young reading parts of the old, white persons reading the parts of black persons.

Far from being intrusive, these inversions, if done well, emphasize the universality important to understanding the significance of enduring literature. Short stories, short plays or scenes from plays, and even more conventional prose works can be interpreted with equally successful results. Barbara and Ilva have performed Flannery O'Connor's "A Good Man Is Hard to Find," Arna Bontemps' "A Summer Tragedy," and parts of Ibsen's *A Doll's House*. A project in progress is "The Allegory of the Cave" from Plato's *Republic*.

Above and beyond the pedagogical value of readers' theater, it succeeds as entertainment. The debasement of entertainment in our mass culture can be at least partially counteracted by quality presentations. Even TV addicts see the advantage of live performance, and a question-and-answer period after the readings gives an opportunity for involvement in the arts that the electronic media never provide. From being passive recipients of homogenized culture, students can become active listeners and participants in the search for meaning in life.

* * * *

Many teachers have been using these techniques. I present them here as workable alternatives for teachers who want to provide variety and stimulation for the students of the eighties. They have worked in my classroom, with the help of talented colleagues such as Barbara Stover and Ilva Walker. I feel better about my teaching because I think I have been able to reach more students. I have been better able to provide them the experience of great literature.

I hope that the presentation of literature as part of a living tradition can help my daughter Brigid and all other students better understand themselves and us — and what it means to be a human being on this planet.

A Program of Poetry with Ilva Walker, Barbara Stover, and Jim Nagle

"Why So Pale and Wan, Fond Lover?"	Sir John Suckling
"The Willing Mistress"	Aphra Behn
"To His Coy Mistress"	Andrew Marvell
"The Passionate Shepherd to His Love"	Christopher Marlowe
"The Nymph's Reply to the Shepherd"	Walter Raleigh
"Love Under the Republicans (or Democrats)"	Ogden Nash
"Whilst Alexis Lay Pressed"	John Dryden
"may i feel said he"	e. e. cummings

"Sigh No More, Ladies"	William Shakespeare
"To Woman, As Far As I'm Concerned"	D. H. Lawrence
"The Furniture of a Woman's Mind' /	Jonathan Swift
"Why Can't a Woman	
Be More Like a Man"	Alan Jay Lerner
"For Anne Gregory"	William Butler Yeats
"Reaching Out With	
the Hands of the Sun"	Diane Wakowski
"The Revolutionary Screw"	Don L. Lee
"Living With You"	Angela Langford
"Scarlet Woman"	Fenton Johnson
"Marriage"	Gregory Corso
"Mehitabel Takes	
Companionate Marriage"	Don Marquis
"Indian Summer"	Dorothy Parker
"I Knew a Woman"	Theodore Roethke
"Questions 1 and 2"	Donald Hall
"Black Woman Throws a Tantrum"	Nayo
"Romeo and Juliet"	Richard Brautigan
"When I'm Sixty-four"	John Lennon and
	Paul McCartney

Songs, Blues, and Ballads

"Westron Wind"	Anonymous
"Tomorrow Is a Long Time"	Bob Dylan
"Politics"	William Butler Yeats
"The Song of Wandering Aengus"	William Butler Yeats
"The Lake Isle of Innisfree"	William Butler Yeats
"Lord Randall"	Anonymous
"Dear Henry"	Pete Seeger
"Hard Rain's a Gonna Fall"	Bob Dylan
"The Ballad of the Despairing Husband"	Robert Creeley
"Ballad of the Landlord"	Langston Hughes
"White Collar Ballad"	Weldon Kees
"Penny Evans"	Steve Goodman
"Backwater Blues"	Bessie Smith
"Backlash Blues"	Langston Hughes
"Young Woman's Blues"	Bessie Smith
"Blues and Bitterness"	Lerone Bennett

Shakespeare Today: Teaching, Television, and Theatre

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Once upon a time for many people Shakespeare meant awe, not enjoyment. The Bard's hierophants approached the sacred book with scholar's stoop and long faces, which their students soon shared. Yet in the past decades, Shakespeareans have come more and more to treat Shakespeare's plays as scripts for performance, as working theatre documents meant to delight as well as to instruct. Here I would like to sketch in a few pages innovations which have helped bring about this change, especially as they bear on our work at the University of Illinois.

Time was, of course, when scholars thought the staging of the plays a distraction from the serious academic concerns: the editing of texts, the exploration of the plays' historical background, and the critical elucidation of their meaning. Time was too, and pretty recently, when academics liked to talk and write about "the Poetry" with a capital P and a lump in the throat but with no thought of the play onstage. Teaching in high schools and university courses then followed a similar literary approach. I remember studying *Macbeth* in high school the same way we studied Caesar — translating line-by-line, only doing Shakespeare at a brisker pace. So too in college we read all the academic criticism of the plays — and some of it mighty abstruse — without ever considering even fundamental problems in performance. This experience of mine was typical. I suppose I should hardly complain about it, since it was at least effective enough for me to find myself today teaching Shakespeare at the University of Illinois.

Whatever the past shortcomings of Shakespeare studies at large, there have been exceptions. The Old Vic and the festivals at the three Stratfords have thrived, unconcerned with scholars' inattention. Over the years new summer festivals have sprung up around the country, enabling students to see the plays performed, whether or not performance was part of their instruction. And there have been exceptions, too, among academics. Here at Illinois, my distinguished colleague Charles H. Shattuck for years directed Shakespeare plays in Lincoln Hall Theatre on a stage adapted to approximate the working space of Shakespeare's Globe. At Car-

negie-Mellon in Pittsburgh Ben Iden Payne conducted similar experiments with his students, as did Bernard Beckerman at Hofstra and later at Columbia. In these efforts scholarship and stagecraft joined together in happy alliance. Yet these were the exceptions, the happy few. Elsewhere (as in my own experience in high school, college, and Yale graduate school), scholars and students rarely raised their eyes from the page to the stage.

Now they do. Why? Trends in literary scholarship, like hemlines and lapels, seem to go by only one rule: change. What's *in* this decade will be *out* the next. More accurately, scholars come to the limits of inquiry in one area and then open up new fields to investigate. We no longer seriously wonder (if anyone ever did) "Who wrote Shakespeare's plays?" The evidence is in; new evidence is unlikely to be forthcoming; and so we answer "Shakespeare" with assurance and go on to other things. Just now Shakespeareans seem especially keen to rediscover what light four centuries of staging can throw on the plays. Detailed examination of past productions allows us to compare various stagings of *Hamlet*, say, and to recognize what actors know: that any Shakespearean play contains a whole world of choices. What a reader might think, as defined by close analysis of the written words, in fact defies any single definition. As the world has changed in four centuries, so have audiences and actors. The best theatrical minds have left us a legacy of past productions which can help us understand that world of choice which each play contains. In Charles H. Shattuck's *The Shakespeare Promptbooks* (Urbana: 1965) lies the chart for rediscovering the documents which record this legacy; in the same author's promptbook studies are models of analysis and scholarship. Through his work others have been able to light up one theatre of the past after another.

Having sketched in rough outline where we have come from, I should now like to talk about where we have gotten to — specifically, about the new opportunities enjoyed by students studying Shakespeare at Illinois and at other universities around the country. These new opportunities fall under three headings: teaching (the adaptation of rehearsal techniques to classroom work); television and film (the BBC Shakespeare Plays and the Shakespeare Film COOP); and theatre (seeing plays and studying past performances).

Above all, I must stress that these opportunities for students to see Shakespeare's plays in performances should *enhance*, but should not *replace*, more traditional literary methods of study. Students should still read and re-read the plays *before* they see them per-

formed. A full understanding requires knowledge of their historical backgrounds, the artistry of their design, and the beauties of the verse. Shakespeare wrote for the theatre, and, once prepared, we can enter into the plays most fully when we see them performed.

Teaching

In their preparation, directors, designers, and actors must face and resolve many of the same problems that a reader or a student faces. The actor must build a character. The designer must try to express the mood and period of the play. And above all, the director and actors together must map out the play's non-verbal dimensions — the gestures and movements, sights and sounds — which bring the play to life onstage and which readers can only imagine. Often these concerns can come to light in a simple read-through of a scene, with students taking different parts and trying to walk through them, book in hand. The point of the exercise is not to achieve great (or even competent) acting, but rather to step inside Shakespeare's play. Having taken this first step, students may then go further, preparing a scene for staging by making a director's promptbook, then taking a part and actually staging the scene. My students end their course with an evening of Shakespeare, scenes put on by the students for their classmates and friends. However enjoyable and enlightening such exercises could be shallow without careful discussion and written essays analyzing the problems in interpretation which the exercises raise. Because acting exercises make critical problems concrete and direct, they engage students' imaginations more strongly than abstract literary discussions. Thus prepared, when students then consult literary scholarship, they seek specific answers, rather than only general information.

To get a sense of plays in performance, students can hear them performed. In the English Department Listening Room are slides recording Royal Shakespeare Company productions from the Fifties to the present, as well as tape recorded readings of the plays by first-rate actors. And to further explore Shakespearean performance, students can consult the actual promptbooks and the newspaper reviews from the Royal Shakespeare Theatre archives, kept on microfilm in the Rare Book Room at the University of Illinois Library. These cover a century of Shakespeare and other drama at Stratford-upon-Avon, London, and on tour. All this means that students from introductory courses to the most advanced may explore the rich theatrical diversity which Shakespeare's plays have engendered.

Television and Film

Almost as soon as the first silent movies were made, people realized that they offered a new theatre for Shakespeare. The early films simply recorded what could be seen from the best seat in the house, and that turned out to be historically interesting, but generally boring as a movie. Filmmakers then "opened out" the plays, providing them with realistic settings and costumes beyond the limits of any actual live theatre: *Romeo and Juliet* in Verona, *Antony and Cleopatra* in Egypt and Rome, or (to name but one other) *Henry V* in the fields of France. Even as cinema could attain one kind of realism — the realism of Cecil B. DeMille — it lacked the immediacy of live theatre. People also discovered that Shakespeare's brand of poetic drama, written for swift performance on a bare stage, requires a cinema style of its own. At best, everyone concedes that Shakespeare on film cannot match the magic of Shakespeare in the theatre. Yet the good Shakespeare films (and there are about a dozen) are a wonderful teaching resource, especially for instructors teaching far from the centers for Shakespearean production in New York, on the West Coast, and in Stratford, Ontario — to name but a few locales in North America.

Used in the classroom in tandem with reading, writing, and rehearsal techniques, Shakespeare films can satisfy as no purely imagined stagings can. Of course, students need to know the play first, lest they think that Olivier's *Hamlet* is THE *Hamlet* or, to cite a common misconception, that Franco Zeffirelli's *Romeo and Juliet* realizes the full potential of Shakespeare's script. Yet even as films pose such dangers, when there are two good films of the same play they can offer a special teaching opportunity. For then, as with the Olivier and the Tony Richardson *Hamlets* (both good and both very different from each other), film can demonstrate the richness and diversity Shakespeare offers. Instead of freezing the play in a single celluloid version, various films can open out the text and suggest possibilities.

Since the late Sixties, the Illinois English Department's Shakespeare Film Series has screened films (usually half a dozen a semester) for instructors and students. In 1975 a group of eighteen Midwestern institutions joined with Illinois as the leader to form the Shakespeare Film COOP, which shares films and the cost of leasing them — at a savings of 50% over the standard rental fees. As director of the COOP, I have come to realize how widespread is the interest in and the actual use of films and even student

videotapes. Using the Midwestern Shakespeare Film COOP as a model, other Coops have sprung up in other parts of the country.

Meanwhile, like cinema, from its beginnings television has turned to Shakespeare. The Hallmark Hall of Fame series, occasional extravaganzas (on commercial TV) or documentaries (on PBS) have proved how difficult and fascinating is the sea change brought when Shakespeare's plays move from theatre to television. Whatever their individual merits, virtually all these TV productions, however, have proved to be of limited educational value because they were made for broadcast only. Instructors cannot obtain legal videotape copies for classroom use because the copyright holders never foresaw such a need. In 1978 a new era began. Time-Life, the BBC, and several corporate funders underwrote the production and broadcast of all thirty-seven Shakespeare plays, six plays a year, beginning in Spring 1979, and continuing through 1985, with videotapes to be on sale at modest cost ($250-$350 per play).

As a member of the National Advisory Committee which oversees the educational implementation of the Shakespeare Plays on Television in the United States, I have been especially aware of its great promise and potential perils. Over six years plays will be broadcast and re-broadcast; videotape copies will be used throughout the secondary and postsecondary school systems; even public libraries in larger communities will have copies for public viewing. For better or worse, most Americans will see Shakespeare on television as easily (and perhaps more commonly) as they read the plays in a book. In the first season (1979), the Nielson people tell us that the plays attracted an audience of four to six million people in North America alone. This audience will surely grow in number through repeated broadcasts and through viewing assignments by which students go to see the plays on videotape. At Illinois, where the University Library will house all the Time-Life tapes, as well as at other universities and secondary schools throughout the nation, students will not only read and study the plays in their textbooks, they will also see them performed on television. These performances hold great promise. If successful, they will help a great many people experience directly the plays' energy and beauty, thereby enriching our national cultural life.

To help prepare this audience for the plays, the National Advisory Committee helped design a number of educational options. Secondary schools throughout the country received a "Shakespeare Study Kit" containing more than a score of ditto masters with in-

formation on Shakespeare and the plays, large posters, a teacher's guide, and discussions with the actors and directors on two LP records. If your institution did not receive a kit last year, you may request one for this season by writing to "Shakespeare," TeiEd, Inc., 3489 West Third Street, Los Angeles, CA 90048. For the general public, New York PBS station WNET/13 produced the *Viewer's Guide to the Shakespeare Plays*, a booklet giving a synopsis and pertinent information on each play and each production.

For postsecondary education, a special "telecourse" was designed, and through university extension services, students at over three hundred institutions in the United States enrolled in the course. Here at Illinois, I taught the course under the auspices of the Guided Individual Study program. Students submitted exercises by mail and met with the instructor four times during the course of the term to view the television shows and to work out a scene from *Richard II* using rehearsal techniques. The success of this course was especially rewarding, for these students were not undergraduates but rather people from all walks of life and of all ages, some studying for credit, others for sheer enrichment. The course was featured in a WILL-TV documentary. Nationally, enrollments in the Shakespeare telecourse last year topped 6,000. Next Spring the telecourse will be offered again. To enroll, contact your university extension service. Illinois residents should call or write to Robert Batchellor, Guided Individual Plans of Study, 104 Illini Hall, University of Illinois, Champaign, IL 61820; (217) 333-1320.

The peril in this seeming blessing lies in the great power of television and film. Whether the productions are bad *or* good, they may be mistaken nonetheless as definitive renderings rather than as simply versions of the play capable of improvement, variation, and re-interpretation. If such a mistake were to become common, then instead of remaining alive and responsive to the world as it changes, Shakespeare's plays would become dead, imprisoned in the video cassette or the film can. Now we need not fear for a moment that because the plays have been filmed or televised that actors will stop re-enacting them. But there is a real danger that these permanent versions on film and tape may inhibit our active imagination, even as they satisfy our wish to see the plays performed. They should therefore be used properly, in conjunction with reading, careful study of the text, exercises in actual staging, and — wherever possible — attendance at productions in the theatre.

Theatre

Here in the Midwest, distant from the great Shakespeare theatres, we see too little Shakespeare performed. Despite the occasional productions at the Krannert Center at Illinois or the ambitious summer festival at Illinois State University, seeing Shakespeare staged is a rarity for most students and faculty. Generally, we Midwesterners lack breadth of experience and therefore a sense of scale or a standard by which to measure what little Shakespeare we do see. To remedy this need partially, in 1977 five actors from the Royal Shakespeare Company gave recital performances — parts of plays, but not entire plays — on three successive nights at Krannert. When they were not performing during the day, they met classes ranging from courses in Shakespeare and drama to others in music, poetry, and acting. Meanwhile, they also joined scholars and teachers who came from all over the country for a three-day Symposium on Shakespeare in Performance, sponsored by the National Endowment for the Humanities. To be able to see such excellent acting and to discuss it with the actors created such interest among students and faculty that we are now trying to launch a program to bring outstanding theatre companies to Illinois and to other Big Ten campuses regularly. For a week on each campus, the company of actors would not only perform but would also meet with students and faculty to discuss their work.

If it prospers, the Theatre Residencies Program will bring the best theatre (not Shakespeare only, but with a good dose of Shakespeare) to students and faculty. Whether or not this theatrical mountain will come to Illinois' Mohammeds, we have already begun to explore the alternative. In Spring 1979 Illinois students travelled to England for a three-week course, "Theatre in England." Begun on an experimental basis, its initial success makes it likely that it will be repeated, if funds and other administrative concerns permit. In teaching the course, I took a group of twenty-five graduate and undergraduate students to London and Stratford-upon-Avon, with side trips to Oxford and Birmingham. In all we saw fifteen plays, both classic and modern, visited backstage at the theatres, met with actors, directors, theatre critics, and British theatre historians — a total immersion in British theatre.

* * *

I have dwelt here on the particular resources at Illinois not because they are all unique — although some are — but because our resources and practice epitomize Shakespeare study and teach-

ing at the major research institutions in the United States. At Berkeley, for example, Professor Hugh Richmond teaches a Shakespeare course which incorporates film, rehearsal techniques, and acting into traditional literary study. Throughout the Midwest, members of the Shakespeare Film COOP routinely use films to help bring plays to life, as do courses served by the other film coops around the country. The BBC Shakespeare on television promises to open the doors on Shakespeare performances for audiences numbering millions. Exchanges between the theatre and the academy, typified by the Theatre in England course, have never before been so fruitful. For Shakespeareans at Illinois and everywhere these are exciting times indeed.

Beowulf in Wyoming: An Approach to Teaching the Epic

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If all the men were one man,
What a great man that would be. . . .

If all the books were one book, what a great book that would be. For all practical purposes for teaching, many modern adventure stories seem to echo one book: *Beowulf*. This first selection in the syllabus for the survey course in British literature is the great-great grandfather of all the "westerns" the students have read or have seen on television. Because the seeds sown by England's early folk epic sprout in any number of contemporary western novels, seeds of curiosity may be planted in a reluctant sophomore's mind by pointing out (or sending him to search for) the hybrid blooms. A book such as *Shane*, a twentieth-century classic by Jack Schaefer, is of particular value in a study of parallels — today's student may not be well-read even in the literature of his own time, but he has most likely seen the movie on television.

Shane, like *Beowulf*, molds to epic conventions which include the voice of a narrator who sometimes digresses for rhetorical purposes; a noble, legendary, and somewhat mysterious hero; descriptions of armor and clothing; episodes detailing valiant deeds of often superhuman courage; and themes of hospitality, friendship, revenge, and the quest for fame.

The story of Beowulf is told by an unnamed scop who at times speaks as an eyewitness and at other times, particularly in the last portion of the epic, as though he were reporting what he has heard from another source. The story of Shane, confined to a few months, is told by young Bob Starrett, the farmer's son, who is the first to see Shane as he rides into the valley in the summer of '89 and the last to see him when he leaves after ridding the settlers of their monsters. Except on few occasions when he must rely on accounts from someone else, Bob is the eye-witness narrator whose hero-worship of the man spurs the boy to imitate him on the farm, follow him to town, and even slip into the saloon to watch Shane in action.

In the British folk epic, Beowulf is an idealistic young outsider who comes unasked over the sea-waves to the aid of an old family friend who has long been tormented by the monster Grendel. As Beowulf presents his credentials to the coast guard and again to the doorman, we see him through the scop's eyes, strong, handsome, well-dressed:

> The war-leader, hardy under helmet . . . his mail shirt glistened, armor-net woven by blacksmith's skill.[1]

Shane also appears without summons, in the Wyoming valley where homesteader Joe Starrett has been harassed by cattlemen who resent "nesters" parceling up and farming range land. A mysterious stranger, Shane offers no credentials, but as we see him through the eyes of the adolescent narrator, he inspires confidence and admiration:

> I forgot the clothes in the impact of the man himself. He was not much above medium height, almost slight in build. . . . But even I could read the endurance in the lines of that dark figure and the quiet power in the effortless, unthinking adjustment to every movement of the tired horse. . . . He rode easily, relaxed in the saddle, leaning his weight lazily into the stirrups. Yet even in this easiness was a suggestion of tension. It was the easiness of a coiled spring of a trap set.[2]

In both works, host and hero experience a kindred feeling from the beginning. After Beowulf and his men have left their weapons at the castle door (a precaution familiar to the Daneland and Dodge City), he comes into the presence of Hrothgar, who welcomes him first in the name of his father and then as a hero in his own right: "Now sit down to the feast and unbind your thoughts, your famous victories, as heart inclines"(B. 40). The hospitable queen, Wealhtheow herself,

> mindful of customs, gold-adorned, greeted the men in the hall.

> ... Sure of speech she greeted the man of the Geats, thanked God that her wish was fulfilled, that she might trust in some man for help against deadly deeds. (B. 42)

An emphasis on love interests in tales of valor evolved in later literatures, but a suggestion of romance creeps into the convivial scene in Heorot when the queen is obviously attracted to Beowulf. Whatever the attractions, however, she is Hrothgar's dutiful wife. The last time the scop mentions her he says, "Gold-adorned, the noble folk-queen went to sit by her lord" (B. 42).

When Shane rides up to the Wyoming farm and asks to water his horse in the trough, Starrett invites him into the house. He, like Beowulf, is welcomed in the spirit of trust, as Bob describes in a flashback reverie:

> Something in father, something not of words or of actions but of the essential substance of the human spirit, had reached out and spoken to him and he had replied to it and had unlocked a part of himself to us. He was far off and unapproachable at times, even when he was right there with you. Yet somehow he was closer, too, than my uncle ... had been when he visited us the summer before. (S. 30)

The hospitality motif is a commonplace from the earliest records of storytelling. The loneliness of the frontier, whether in Ur or ancient Greece or Daneland or the American West, insured that the rare guest would be made welcome and the weary traveler would repay that welcome by deporting himself honorably. If, in relieving loneliness, one entertained heroes unaware — as both Hrothgar and Starrett do — heroic deeds were the unexpected rewards.

Shane is taciturn and secretive where Beowulf is gregarious and boastful. But Shane displays his respect and understanding of Starrett's feelings of frustrations when he joins the farmer in working off physical tensions by hacking at an old tree stump, in building a corral fence, and in taking up arms in a feud, like Hrothgar's with Grendel, which did not really concern him.

The suggestion of a love story is stronger in *Shane* than in *Beowulf*. Marian, like Wealhtheow, is more than a little attracted to her guest. As the narrator says, when Shane first meets her and bows over her hand,

> Mother stepped back, and to my surprise, dropped in a dainty curtsey. I had never seen her do that before. (S. 6)

Later she trims her bonnet according to the fashion news Shane brings from the city, and she bakes her deep-dish pies as much for his appreciation as for her family's. As she and her guest recog-

nize their emotional tugs, she refuses to let either Shane or Starrett put the idea of an attraction between them into words. By the demands of all codes — hospitality, fidelity, friendship, and the most conventional code of all in the "western," where the only love interest is between the hero and his horse — Marian, like Wealhtheow, sits by her husband.

By way of creating conflict, the narrators of *Beowulf* and *Shane* each introduce a minor character who opposes the hero because of his past. In the presence of Hrothgar and the entire court, Unferth, the jealous thane, taunts Beowulf about his youthful and unsuccessful encounter with Brecca. In turn, Beowulf defends himself by taunting Unferth: If the thane were as fierce in deeds as he was in dickering, Grendel would not then be a threat to the people. This retort pleases Hrothgar, who says:

> Never before since I could raise hand and shield, have I entrusted to any man the great hall of the Danes, except now to you.... You will not lack what you wish if you survive that deed of valor. (B. 43)

Like Unferth, Ledyard the peddler (who, because of Shane, was about to lose the sale of an over-priced cultivator) attempts to discredit the outsider in the eyes of his host:

> Forget what he says, Starrett. I've spotted him now. Heard of him half a dozen times along the road up here. No one knows him. No one can figure him. I think I can. Just a stray wondering through, probably chased out of some town and hunting cover. I'm surprised you'd let him hang around. (S. 15)

But Starrett, like Hrothgar, has complete confidence in his friend:

> I can figure men for myself. I'll take his word on anything he wants to say any day of God's whole year. (S. 16)

Both Beowulf and Shane have three encounters with major adversaries. Beowulf fights and defeats Grendel, Grendel's mother, and Wyrm. Shane takes on the young bully Chris, Morgan, and in a dual battle, Morgan and Fletcher. Even their methods of fighting are similar. Beowulf faces Grendel in hand-to-hand combat without a weapon. He wrenches off the monster's arm. Shane, though he owns a single-action Colt revolver in a black leather holster, never carries it. He leaves it rolled in his blanket where Bob discovers it and describes it in true epic fashion. In Shane's encounter with Chris in the saloon, he might have been fighting Grendel:

> Shane ducked under, caught one of the flying wrists, twisted the arm to lock it and keep it from bending, and swung his shoulder into the armpit. He yanked hard on the wrist and Chris went up and over him. As the body hurtled over, Shane

> kept hold of the arm and wrenched it sideways and let the weight bear on it and you could hear the bone crack as Chris crashed to the floor. (S. 61)

Morgan, like Grendel's mother, attacks in revenge. The second bout is bloodier and lasts longer. In the third battle, both heroes, heretofore invincible, are themselves wounded. Earlier Beowulf and Shane fight creatures who start quarrels and pick off victims a few at a time — Aeschere, for example, and the homesteaders who sell out, and Wright, who is killed. But in the final fights, within the framework of each historical period and temperament, the heroes face symbols of pervasive evil. The fire dragon, angry because one man invaded his territory and made off with a piece of his treasure, would lay waste the whole countryside. Fletcher, the cattleman, jealous of settlers who claim his treasure, the watering holes for his cattle, would rid the entire frontier of all "nesters." Thus, the final battles fought by both Beowulf and Shane are Armageddons — the challenges of good and evil — and both warriors sacrifice themselves for a Cause.

Both men achieve immortality through fame. In lamenting his death, Beowulf's subjects say, "He was of world-kings the mildest of men and the gentlest, kindest to his people and most eager for fame" (B. 85). To honor his memory with a tangible symbol, his people erect a monument above the treasures he rescued from the dragon. Shane, wounded, rides away from the valley, but memories of him remain. As Bob says,

> Whenever I needed him, he was there. I could close my eyes and he would be with me and I would see him plain and hear again that gentle voice. I would think of him in each of the moments that revealed him to me. (S. 118)

Even a physical monument stood to mark Shane's presence in the valley — a fence post he himself had hammered so firmly into the ground that Joe Starrett could not loosen it, although he tried. For the Starrett family that marker signified roots Shane had helped them plant in the territory.

Within the epic *Beowulf* is evidence of the skill the wise St. Augustine had in Christianizing the Anglo-Saxons. He took the natives as they were, acknowledging their myths and legends, and taught Bible stories as parallels with what they were familiar. Teachers of literature might be as wise as the old churchmen if they take their students where they find them — by the popular paperback shelves or in front of the TV reruns — and show them that many good books are one book, and what a great book that one is.

NOTES

[1] *Beowulf*, trans. by F. Klaeber, in *The Norton Anthology of English Literature*, Vol. I, ed., M. H. Abrams, *et al.* (New York: W. W. Norton & Company, 1962). Page references to this text are hereafter given in the paper and designated by the initial *B*.

[1] Jack Schaefer, *Shane* (New York: Bantam Pathfinder Editions, 1963). Page references to this text are hereafter given in the paper and designated by the letter *S*.

Social Criticism as Theme: A Strategy for Teaching *Hard Times* and *Great Expectations*

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Victorian novels have much to offer: panoramic scope, impassioned treatment of serious themes, vivid characterization. Their relatively straightforward structure and style make them accessible to students in ways that many twentieth-century novels, designed for smaller but more sophisticated audiences, are not.

It is obvious, however, that there are several difficulties in teaching Victorian novels to high school students. The first is sheer length. These "loose, baggy monsters" (to use Henry James' term for them) pose a formidable challenge to students raised on comic books and TV shows which resolve even life-threatening problems in fifty minutes. A second barrier is prose style. Victorian novels lack the verbal complexity of *Ulysses* or *Gravity's Rainbow*, but British understatement, reticence, and careful attention to the precise use of words may all seem strange to students whose linguistic heritage is hyperbole, "let-it-all-hang-out" garrulity, and sloppy speech. A third difficulty is cultural: even at their most romantic, Victorian novelists are realists whose works are firmly grounded in the events and mores of the day.

Perhaps the best way to minimize these difficulties is to approach the novels thematically. Theme is one of the easiest aspects of fiction for unsophisticated readers to understand. Since a novel's theme is amply illustrated in plot and characterization, it will be

evident even after a first reading — a crucial consideration when few if any students will read the work a second time. Yet an emphasis on theme also allows the teacher to bring in imagery, symbolism, structure, and style, all of which (when suitably limited) will provide challenging paper topics for better students.

If theme provides easy access to most novels, it is especially appropriate as an approach to Victorian novels. The Victorians grappled with many questions which are still of interest and still unresolved today:

What is the meaning of money? How important is it to happiness?
What makes a man a "gentleman?"
Is religious belief possible in a scientific age?
What is the importance of human ties and human creativity in a technological age?
To what extent should government regulate private enterprise?
Should education be vocational or "liberal?"
What roles are or ought to be open to women?

All of these themes are treated in Victorian novels (though the religious dilemma is expressed most poignantly in the poetry); reading lists might be drawn up to explore any one of them. It is particularly fruitful to focus on the novel as social criticism. In doing so, you can examine many of the specific themes which run through Victorian fiction. You can encourage students to use insights from history, sociology, psychology, and philosophy to illuminate the novels. And, in describing the political abuses and social failings which the novels attack, you can give students the background they need in order to understand the world in which the novels are set. Even a focus on literature as social criticism must be narrowed, however, if the novels are not merely to become texts for lectures in history or political science. Both students and teacher can gain a fascinating perspective on the Victorian novel by contrasting novels whose social protest is straightforward with those which make their points less directly and more artistically.

This contrast may be observed in Charles Dickens' *Hard Times* and *Great Expectations*. *Hard Times* (1854) is social criticism thinly disguised as fiction. In it, Dickens treats several themes which he will explore with more artistry in *Great Expectations* (1860-61): what it means to be a gentleman, the purpose of education, the meaning of money, the "cash nexus" which seemed to be replacing human loyalty as the binding force between individuals, the arbitrariness of the law, and the dark undercurrent of crime which threatens those who think themselves respectable.

The contrasts in the rhetoric of social protest in the two novels can be further underscored by contrasting them with a sample of non-fictional social criticism. I have found an abridged version of the British Report of 1842 on the Employment of Children in Coal Mines to be an excellent introduction to, and backdrop for, a unit on literature as social criticism.

In conjunction with *Hard Times*, the Report on the Employment of Children in Coal Mines may be used to demonstrate the different kinds of emotional appeal possible in polemical fiction and in factual documents. For example, Dickens' authorial intrusions and careful structuring of plot to convey theme may be contrasted with the low-key presentation of the Report and the impact it achieves by the sheer weight and force of its evidence, unassisted by euphony, foreshadowing, emotional sympathy for characters, or the momentum of a plot building to its denouement.

Many Victorians were horrified by the social misery caused by industrialization. During the 1830's and 1840's there was widespread debate on whether or not the brutal conditions of employment in factories and mines could be regulated without endangering profits. Beginning in 1832, Parliament commissioned a series of inquiries into conditions in various kinds of employment. In 1840, it ordered an investigation into the employment of children. The Commission's first report, presented to Parliament in 1842, covered the employment of children in coal mines.

Treatments of factory life appear more frequently in Victorian fiction than do the conditions in coal mines, but the 1842 Report is perhaps the most dramatic of all the reports presented to Parliament. Certainly it was one of the most effective: it was completed in April, debated in June, and incorporated into legislation passed by the end of the session in late August. "The mines law of 1842," Sir Llewellyn Woodward notes, "prohibited the employment of women and girls underground, set an age-limit of ten to the employment of boys, and provided inspectors to enforce the law and report to the central authority."[1]

The Report was presented to Parliament together with two thick volumes of evidence compiled by the sub-commissioners. Even without the volumes of evidence, the Report is a massive document; students can get an adequate view of it by reading only a portion of it.[2]

It is useful to open class discussion of the Report by asking students to identify its rhetorical purposes (information and persuasion) and the pattern of organization it follows (illustration and example). The Report lacks a thesis, but readers are provided

with a few conclusions by its authors. These conclusions are unimpressive in part because they are not always supported by the preceding evidence but more importantly because readers tend to draw their own conclusions long before the end of the Report.

The Report presents much of its evidence without comment. The reader is left to infer that the children are not even allowed time for meals from the succinct phrase, "Margaret Westwood, aged fourteen and a half, examined whilst hurrying and eating in... Emryod Pit, Flockton" (II.122.p.6).[3] (Another part of the Report defines "hurrying": pushing a wagon laden with coal weighing approximately 896 pounds down a railway by "running as fast as the degree of inclination of the road or the strength of the hurrier will permit" [VI.309.p.16].) Similarly, we can infer that the colliers' propensity to bear still-born children was increased by the work — an inference which escapes the miner who provides the following observation: "I cannot say that my wife's health suffered by her working in the pits; she worked in the pits until she was 30. She had four children; two were born alive, but they died afterwards, and two were still-born" (II.126.p.7).

Many of the editorializations which the Report does contain are scrupulously attributed to the informants and sub-commissioners who have made them. Thus the work of the smallest children, "sitting in the dark for twelve hours, and opening and shutting a door to allow the waggoners to pass," is nearly "equal to solitary confinement of the worst order" (VI.329.p.20). On occasion, however, the Commissioners put their own authority behind a reasoned statement:

> The statements thus positively made by the underground stewards [that no children under the age of ten or eleven work in the mines] may be strictly true, as far as regards the individual pits of which they have cognizance. On the other hand, with regard to the coal owners, it must be borne in mind that they seldom or never descend into the pits; that few of them have any personal knowledge... of the workpeople; that, therefore, they may be wholly ignorant of the early ages at which Children are employed in their own mines, so that.. they may state only what they really believe to be the truth, though the incorrectness of their evidence is indubitably established. ... (I.69.p.4)

The Commissioners have clearly made every attempt to present their often scandalous findings calmly to avoid charges of sensationalism or exaggeration.

It is interesting to contrast the Report's restraint with Dickens' impassioned and even inflammatory language in *Hard Times*. The

tone of *Hard Times* should not be dismissed as merely another example of the sentimentality on which the Victorians thrived. Part of the difference in rhetorical style between the Report and *Hard Times* may be due to differences in genre and purpose. The Report, as the copious citations remind the reader, is fact. It was commissioned to determine whether or not conditions in the mines were sufficiently bad to warrant Parliamentary legislation. The Report did not need to arouse its readers; they were ready to act. Dickens, on the other hand, is writing fiction. He must convince his audience that the problems he attacks are real, not imaginary. Since his readers are more likely to expect entertainment than instruction, and since they are not members of Parliament with an institutional channel for action, motivating them will be more difficult. If Dickens' comfortable, middle class readers are not merely to lament social misery but demand social change, providing evidence will not be enough: they must be raised to a pitch of indignation and moral outrage.

Dickens dedicated *Hard Times* to Carlyle, and the novel embodies a good many of Carlyle's attacks on the philosophy of Utilitarianism in *Sartor Resartus*. Utilitarianism posited logic as the ultimate and often the only valid appeal, a notion which Dickens attacks bitterly:

> The McChoakumchild school was all fact, and the school of design was all fact, and the relations between master and man were all fact, and everything between the lying-in hospital and the cemetery, and what you couldn't state in figures, or show to be purchaseable in the cheapest market and saleable in the dearest, was not, and never should be, world without end, Amen.[4]

After the evidence of the Report, students will find it easier to believe that Dickens, though he of course tells only one side of the story (the Utilitarians supported many social reforms), is not exaggerating the conditions he describes. Many Victorian schools were in fact conducted along these principles; it was a common practice at other school than McChoakumchild's to use disasters for arithmetic problems:

> Then Mr. McChoakumchild said he would try me again. And he said, This schoolroom is an immense town, and in it there are a million of inhabitants, and only five-and-twenty are starved to death in the streets in the course of a year. What is your remark on that proportion? And my remark was — for I couldn't think of a better one — that I thought it would be just as hard on those who were starved, whether the others were a million, or a million million. And that was wrong, too. (p. 64)

Mr. Gradgrind, so complacent about his educational system at the outset, will come to see the force of this argument when his son Tom, after admitting that he has embezzled funds from the bank, justifies the theft as a statistical inevitability:

> "If a thunderbolt had fallen on me," said his father, "it would have shocked me less than this!"
>
> "I don't see why," grumbled the son. "So many people are employed in situations of trust; so many people, out of so many, will be dishonest. I have heard you talk, a hundred times, of its being a law. How can *I* help laws?" (p. 278-79)

Mr. Gradgrind suffers the ignominy of having all his lessons parroted back at him by Bitzer, at one time his star pupil:

> "Bitzer," said Mr. Gradgrind, broken down and miserably submissive to him, "have you a heart?"
>
> "The circulation, sir," returned Bitzer, smiling at the oddity of the question, "couldn't be carried on without one. No man, sir, acquainted with the facts established by Harvey relating to the circulation of the blood, can doubt that I have a heart. . . ."
>
> "If this is solely a question of self-interest with you —" Mr. Gradgrind began.
>
> "I beg your pardon for interrupting you, sir," returned Bitzer, "but I am sure you know that the whole social system is a question of self-interest. What you must always appeal to is a person's self-interest. It's your only hold. We are so constituted. I was brought up in that catechism when I was very young, sir, as you are aware. . . ."
>
> "I don't deny," added Bitzer, "that my schooling was cheap. But that comes right, sir. I was made in the cheapest market, and have to dispose of myself in the dearest." (pp. 281-83)

Dickens returns to these themes in *Great Expectations*. Estella has been raised in the same Utilitarian mold (though her self-interest is of course different than Bitzer's), and the result is much the same: " 'Oh! I have a heart to be stabbed in or shot in, I have no doubt,' said Estella, 'and, of course, if it ceased to beat I should cease to be. But you know what I mean. I have no softness there, no — sympathy — sentiment — nonsense.' "[5] Jaggers, like Bounderby in *Hard Times*, views human relationships largely in terms of money; even Wemmick stresses the importance of making sure of "portable property."

In some ways, the implications (and shortcomings) of Utilitarianism are explored even more thoroughly in *Great Expectations* than they were in *Hard Times*. Pip and Estella play "Beggar My Neighbor" at Miss Havisham's. Jaggers exploits the letter of the law and is not above buying witnesses — though he insists that they *look* respectable (p. 170). Wemmick keeps his personal life at Walworth (in a tiny house made to resemble a medieval fortress)

completely separate from his professional life in Jaggers' chambers. When Pip, in his efforts to make Jaggers reveal Estella's parentage, appeals to Wemmick on the basis of the latter's "pleasant home, and your old father, and all the innocent cheerful playful ways with which you refresh your business life," Jaggers and Wemmick look at each other "oddly." Later, "each of them seemed suspicious, not to say conscious, of having shown himself in a weak and unprofessional light to the other" (pp. 418, 422). When Wemmick marries, he admonishes Pip to say nothing about this "Walworth sentiment" to Jaggers: "After what you let out the other day, Mr. Jaggers may as well not know it. He might think my brain was softening, or something of the kind" (p. 462).

Great Expectations, with the symbolism of Satis house, the star imagery for Estella, and the hour-glass plot, in which Joe's cottage, first taken for granted, then despised, finally replaces Miss Havisham's house as Pip's ideal, is of course a far richer novel than *Hard Times*. It is also in many ways a more pessimistic one. If pressed, we would have to admit that the changes in the educational system and the divorce laws called for in *Hard Times* could not be achieved overnight, but in the world of the novel, the remedies seem simple. We have only to allow fancy, not fact, to be the basis for education, to encourage love and wonder in the hearts of children, to replace financial ties with bonds of human loyalty, and all will be well. In *Great Expectations*, problems seem more difficult and remedies less obvious. Characters are cruel to each other not merely because they have been raised according to misguided educational principles but also because of innate selfishness and false pride. It is Estella's scorn for his thick boots quite as much as his alluring "expectations" which causes Pip to reject the simple but purer life of Joe's cottage for more worldly notions of success. Violent crime permeates the world of the novel. Pip finally learns that Magwitch, a transported felon, is the source of his own expectations and is Estella's father; her mother is an acquitted but guilty murderess.

After passing through trials by fire, water, and fever, Pip resolves the conflict between heart and head as a Dickensian hero must: he cares for the convicted Magwitch with no thought of reward and is capable of acting generously to Herbert and Joe and Biddy. But the implications of the novel — particularly if one accepts Dickens' original ending — are ominous. The only characters to escape unscathed from the corruption engendered by money and a false pride in rank are such innocents as Herbert, Joe,

and Biddy. Wemmick maintains a *modus vivendi* by rigidly separating his personal and professional lives, but even he is preoccupied with "portable property." Withdrawing from the world of commerce to a realm of pastoral innocence may be attractive, but it does not seem to be a realistic option for most of us, or an adequate solution to the problems the novel attacks.

When you teach a novel as a self-contained artistic entity, it is enough to demonstrate the closure achieved by structure and style; the fact that the novel may not resolve all of the social and philosophic questions it raises is largely irrelevant. When you emphasize social criticism as theme, however, it is a good idea to discuss several of the questions raised by the use of literature for social protest. How effective was a given novel in effecting change? Are novels more or less effective as vehicles of social criticism than factual documents or essays? What are the strengths and weaknesses of the various genres? What are the advantages and disadvantages of polemical fiction compared to novels of greater artistry? Is it possible that factual documents, tracts, and polemics are better for exposing specific abuses and suggesting concrete remedies, but that the novel is a better forum for exploring limitations imposed by human nature or the very conditions of life?

These are complex questions, and answers based on one document and two novels must of course be incomplete. But by exploring these issues and others with your students, you will help them see that it is the interaction of the reader with the text which produces our greatest pleasure in literature. The diversity of issues possible in a consideration of *Hard Times* and *Great Expectations* is a major reason why these novels should continue to be standard texts in high school curricula.

NOTES

[1] *The Age of Reform, 1815-70,* 2nd ed. (Oxford: Clarendon Press, 1962), p. 153.

[2] The full Report is available in the University of Illinois library. For a 34-page abridgment of the Report, including 7 pages of drawings from the Report, send $2.25 to cover the costs of photocopying and postage to Dr. Kitty O. Locker, 911 South Sixth Street, Champaign, IL 61820. The Report is not protected by copyright, so you may make as many copies as you need for your classes, further abridging it if you choose.

[3] Roman numerals and paragraph numbers refer to numbered sections of the Report. Page numbers refer to my abridgment.

[4] Charles Dickens, *Hard Times,* Signet ed. (New York: New American

Library, 1961), p. 31. Further quotations will be taken from this edition and identified in parentheses in the text.

[5] Charles Dickens, *Great Expectations*, Rinehart ed. (New York: Holt, Rinehart, Winston, 1948), p. 240. Further quotations will be taken from this edition and identified in parentheses in the text.

A Curriculum That Includes Classics

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When I travel around the state, discussing the literature curriculum with teachers, I am pleased to find many schools adding the "classics" to their program. It hasn't been too long ago that only modern literature was considered relevant for secondary school English classes. Anything written before 1940 was considered old-fashioned and dull.

But when I discuss with teachers the choices schools are making, I learn that many excellent classics are not being taught. Rather, I hear books like *The Scarlet Letter* and *Silas Marner* named over and over. It is for this reason that I offer the following curriculum, one which has appealed to students grades seven through twelve. This curriculum (in various combinations) has been taught at University High School (Urbana) for fifteen years. Between 1960-1966, some of these titles were taught in demonstration centers in the state of Illinois and in high schools elsewhere. I believe that the selections are worth considering as possibilities in most high schools. A grade level is suggested for each selection, but it is up to the teacher to determine where each one would best suit the reading level and interest of the students. Various combinations of the curriculum are possible, without teaching every title listed.

Some of the titles are not considered classical in the historical sense. But they will probably become the classics of the future because they deal with universal problems in such a way that they will not soon be dated.

SEVENTH GRADE

The Novel
Ross, *The Education of Hyman Kaplan*
Rawlings, *The Yearling*
Cather, *My Antonia*

Lee, *To Kill a Mockingbird*
London, *The Call of the Wild*

Poetry
Belloc, "Jim"
de la Mare, "The Listeners"
Lear, "The Pobble Who Has No Toes"
Anon., "The Dumb Wife Cured"
Goldsmith, "Elegy on the Death of a Mad Dog"
Masters, "Achilles Deatheridge"
Frost, "The Code"
Helton, "Old Christmas"
Frost, "Death of the Hired Man"
Nash, "The Boy Who Laughed at Santa Claus"
Anon., "Robin Hood and the Tanner"
Anon., "May Colvin"
Service, "The Shooting of Dan McGrew"
Thayer, "Casey at the Bat"

Drama
Hart and Kaufman, *You Can't Take It with You*
Van Druten, *I Remember Mama*
Lindsay and Crouse, *Life with Father*

Short Story
O'Flaherty, "The Sniper"
Jackson, "Charles"
Connell, "The Most Dangerous Game"
O'Henry, "Gift of the Magi"
London, "To Build a Fire"
Faulkner, "Two Soldiers"
Keyes, "Flowers for Algernon"

EIGHTH GRADE

The Novel
Galsworthy, "A Novelist's Allegory"
Orwell, *Animal Farm*
Steinbeck, *The Pearl*
Hemingway, *The Old Man and the Sea*

Poetry
Ballads
Shakespeare, "Blow, Blow, Thou Winter Wind"
Shakespeare, "Winter"

Byron, "The Destruction of Sennacherib"
Noyes, "The Highwayman"
Bible, "Psalm 23"
Dickinson, "I Like to See It Lap the Miles"
Robinson, "Miniver Cheevy"
Tennyson, "Sweet and Low"

Drama

Shakespeare, *Midsummer Night's Dream*
Wilder, *Our Town*

Short Story

Suckow, "A Start in Life"
Steinbeck, "Leader of the People"
Mansfield, "The Garden Party"
Hemingway, "Ten Indians"

NINTH GRADE

The Novel

Dickens, *Great Expectations*
Crane, *The Red Badge of Courage*
Twain, *Huckleberry Finn*
Golding, *Lord of the Flies*
Wright, *Black Boy*

Poetry

Housman, "When I Was One and Twenty"
Hunt, "To a Fish"
Hunt, "A Fish Answers"
Herrick, "To Daffodils"
King, "A Contemplation upon Flowers"
Frost, "Stopping by Woods"
Frost, "The Road Not Taken"
Burns, "My Love Is Like a Red, Red Rose"

Drama

Shakespeare, *Merchant of Venice*
Wilder, *Skin of Our Teeth*
Wilder, *The Matchmaker*
Rostand, *Cyrano de Bergerac*

Short Story

Capote, "My Side of the Matter"
Williams, "The Use of Force"

Bierce, "Occurrence at Owl Creek Bridge"
Thurber, "The Night the Bed Fell In"
Thurber, "The Day the Dam Broke"
Bradbury, "All Summer In a Day"
Hemingway, "A Clean Well-Lighted Place"

TENTH GRADE

The Novel

Hawthorne, *The Scarlet Letter*
White, *The Once and Future King*
Twain, *A Connecticut Yankee in King Arthur's Court*

Poetry

Frost, "The Runaway"
Frost, "In the Servants' Quarters"
Wordsworth, "The Solitary Reaper"
Johnson, "The Creation"
Brooks, "The Preacher Ruminates Behind the Sermon"
Tennyson, "Ulysses"
Bontemps, "A Note of Humility, A Black Man Talks of Reaping"
Cullen, "From the Dark Towers"

Epic Poem

Odyssey

Drama

Shaw, *Pygmalion*
Miller, *The Crucible*
Shakespeare, *Julius Caesar*

Short Story

O'Connor, "First Confession"
Hawthorne, "Young Goodman Brown"
Hawthorne, "The Birthmark"

ELEVENTH GRADE

The Novel

Fitzgerald, *The Great Gatsby*
Lewis, *Main Street*
Paton, *Cry, The Beloved Country*

Poetry

Frost, "Nothing Gold Can Stay"
Frost, "Fire and Ice"

Hopkins, "Spring and Fall: to a Young Child"
Hardy, "Ah, Are you Digging On My Grave?"
Hardy, "The Man He Killed"
Thomas, "Do Not Go Gentle Into That Good Night"
Tennyson, "Tears, Idle Tears"

The Sonnet

Shakespeare, Sonnets 29 and 30
Donne, "Death, Be Not Proud"

Drama

Sophocles, *Oedipus the King*
Sophocles, *Antigone*
Euripides, *Medea*
Shakespeare, *Macbeth*
Miller, *Death of a Salesman*

Short Story

Faulkner, "A Rose for Emily"
Faulkner, "Spotted Horses"
O'Connor, "Parker's Back"
Fitzgerald, "The Rich Boy"

TWELFTH GRADE

The Novel

Faulkner, *Light in August*
Warren, *All the King's Men*

Poetry

Eliot, "Prufrock"
Eliot, "The Wasteland"
Wordsworth, "She Dwelt Among the Untrodden Ways"
Wordsworth, "Composed Upon Westminster Bridge"
Keats, "On First Looking Into Chapman's Homer"
Shakespeare, "That Time of Year"

Epic

The Iliad

Drama

Shakespeare, *Hamlet*
Ibsen, *Hedda Gabler*
Ibsen, *The Doll's House*

Ibsen, *The Wild Duck*
Stoppard, *Rosencrantz and Guildenstern are Dead*

Short Story
Chaucer, *Canterbury Tales*

ANNOUNCEMENT OF THE 1980-81 UNIVERSITY OF ILLINOIS PROGRAM IN RHETORIC

UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN

The University of Illinois at Urbana-Champaign will again offer the University Associates in Rhetoric Program during the 1980-81 academic year. Up to 10 high school teachers, on half-pay sabbatical leaves from their school districts, will come to the University of Illinois for the academic year and will teach three sections of Freshman Rhetoric each semester, with no more than 22 students in each section. The Associates will also take the Pro-Seminar in Teaching and Writing and may elect to take other University courses as well. The University will match their sabbatical salaries up to a maximum of $10,000. No Associate will receive less than $9,000 from the University for the nine months of their appointment, even though in some cases their sabbatical salaries from the sponsoring school district may be less than that amount.

QUALIFICATIONS: Each Associate must have taught long enough to qualify for a sabbatical leave, in most cases at least six years. Each Associate must hold a master's degree in English or English education.

Each Associate must be nominated by his or her Superintendent of Schools.

Each Associate must provide the Coordinator of the program with complete transcripts of all college and university work by January 10, 1980. The Coordinator must also receive three recommendations for each applicant by that date.

Address Inquiries to: R. Baird Shuman
Coordinator, University Associates Program
in Rhetoric
100 English Building
University of Illinois at Urbana-Champaign
Urbana, IL 61801

IATE CALL FOR STUDENT WRITING

REQUIRED ENCLOSURE:
When submitting manuscripts, include a signed statement to read:

> To the best of my knowledge the enclosed manuscripts were written by the students whose names they bear. I have submitted work by the following: (Give complete list of students represented)
>
> | Doe, John | "Sunrise" (poem) | 7th |
> |---|---|---|
> | (name) | (title) | (grade) |
>
> _____
>
> _____
>
> _____
> (Teacher's Signature)

MANUSCRIPTS MUST BE SENT FIRST-CLASS POSTMARKED NO LATER THAN JANUARY 31, 1979. NO MANUSCRIPTS WILL BE RETURNED.

WANTED: FOR LATE SPRING ISSUE
Student writing from *all* levels

SEND BEST STUDENT WRITING TO:

Poetry Manuscripts:
William McNett
English Department
Illinois Central College
Box 2400
East Peoria, IL 61635

Expository and Fiction Manuscripts:
Lyle Domina
Department of English
Northern Illinois University
DeKalb, IL 60115

FORMAT:
Typed copy is *preferred.*
8½ x 11 paper is mandatory.
Copy *must* be *clear, legible* and *carefully proofread.* Student work will be printed "as is."

At the end of each selection include: (on three separate lines and in order)

STUDENT NAME, GRADE (at time piece was composed)
SCHOOL, SCHOOL'S LOCATION
TEACHER'S NAME

MAXIMUM NUMBER OF ENTRIES:

Each teacher is limited to no more than *five* pieces of prose and *ten* poems.